Course Syllabus

Department: Visual and Performing Arts (Music)

Date: November 2012

I. Course Prefix and Number: MUS 207

   Course Name: Music Theory IV

   Credit Hours and Contact Hours: 3 Credit Hours and 3 Contact Hours

   Catalog Description including pre- and co-requisites:

   Music 207 is the continued study (from Music 206) of harmony and voice leading (particularly chromatic harmony) and the continued consideration of basic form (particularly larger scale sonata forms and rondo forms). Music 207 also surveys mainstream 20th Century compositional techniques. Pre-Requisite: MUS 206; Co-Requisite: MUS 207 lab

   Relationship to Academic Programs and Curriculum including SUNY Gen Ed designation if applicable:

   This course is required for the AS in Music Degree

II. Course Student Learning Outcomes:

Upon successful completion of the course, the student will be able to:

1. Recognize and distinguish diatonic and chromatic harmony in the context of figured bass realizations, chorale phrases and compositional excerpts.

2. Interpret diatonic and chromatic harmony with respect to its immediate tonal and modal context and be able to articulate these interpretations through Harmonic (Roman Numeral) Analysis, Linear Harmonic Structural Analysis and short analytic papers (done with standard word-processing software).

3. Correlate harmonic patterns and processes in representative pieces with broad characteristic idioms of Music-Historical style periods, and be able to articulate these correlations in short analytic papers (done with standard word-processing software).

4. Realize chromatic and modal figured bass progressions at the Keyboard.

5. Recognize (in large scale compositional excerpts and complete pieces) the principal components of Sonata Form and Rondo Form and be able to articulate these in short analytic papers (done with standard word-processing software).

6. Recognize and identify characteristic features and innovations of (musical) Impressionism, particularly in selected examples from the music of Debussy.

7. Understand and be able to articulate basic features of Post-Tonal musical organization from the perspectives of (music analytical) Set Theory and/or 12-Tone Serialism.
### College Learning Outcomes Addressed by the Course:

(check each College Learning Outcome addressed by the Student Learning Outcomes)

- [X] writing
- [ ] oral communications
- [X] reading
- [ ] mathematics
- [X] critical thinking
- [X] computer literacy
- [ ] ethics/values
- [ ] citizenship
- [ ] global concerns
- [ ] information resources

### III. Assessment Measures (Summarize how the college and student learning outcomes will be assessed):

For each identified outcome checked, please provide the specific assessment measure.

<table>
<thead>
<tr>
<th>List identified College Learning Outcomes(s)</th>
<th>Specific assessment measure(s)</th>
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<tr>
<td><strong>Writing, Computer Literacy</strong></td>
<td>Students will complete 3-4 narrative analyses; this work will provide the basis for assessing their ability to articulate relationships revealed by analysis as well as identify features in pieces which are broadly characteristic (or unusual) for the historic-stylistic milieu they represent. Students will receive critical feedback for each paper as well as written exemplars by the instructor to emulate (papers to be completed using standard word-processing software).</td>
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<tr>
<td><strong>Reading</strong></td>
<td>Students will be assigned readings from the text as well as periodic ad hoc supplemental reading to reinforce the text. Short papers, quizzes and in-class discussion will provide the basis for assessing student comprehension of assigned readings.</td>
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<td><strong>Critical Thinking</strong></td>
<td>Written exams, homework and short papers will provide the basis for assessing student ability to grasp processes and relationships revealed by formal, harmonic and post-tonal analysis and broadly apply these to a critical view of the piece as being relatively typical or relatively atypical of the historic-stylistic milieu it represents.</td>
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IV. Instructional Materials and Methods

Types of Course Materials:

Students are required to purchase a textbook (with accompanying workbook, containing additional exercises and recorded examples) and manuscript paper. Other materials supplied by the instructor.

Methods of Instruction (e.g. Lecture, Lab, Seminar …):

Lecture, discussion, demonstration, listening, assigned readings (text and supplemental), assigned writing, assigned analytic work.

V. General Outline of Topics Covered:

1) Review of particular chromatic chords:
   a) secondary dominants
   b) modal borrowing
   c) augmented sixth chords
   d) neapolitan chords
   e) alternative dominant and plagal progressions

2) Comparative survey of broad style features characteristic of musical Classicism and musical Romanticism.

2) Enharmonic spelling and modulation

3) Sonata form and Rondo form revisited

4) Melodic Diminutions, Harmonic Expansions and Linear Harmonic sketching

5) Survey of Twentieth Century practice